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CONTENTS

Ornamenting Ornaments — Editorial	68
Lhude Sing Cuccu — <i>Thomas Derrick</i>	69
The Ceramics of Felix Oudin	70
Eric Gill and Eastern Thought — <i>Walter Shewring</i>	75
Lo, The Poor Public — <i>Samuel Stehman</i>	76
Bell Towers, Part I — <i>Adé de Béthune</i>	80
Recommendations on Buying a Chalice — <i>Harold Shremmer</i>	89
The President's Notes — <i>Thomas Phelan</i>	92
The National Convention	93
Book Review — <i>Paul Marx</i> :	96
Jacob's Ladder Film Strips	98
Contributors	98

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ORNAMENTING ORNAMENTS



THE THREE WORDS in which St. Thomas has defined art really do explain the natures of artistic normality and abnormality. In the light they shed the many difficulties in which we modern producers get ourselves involved are seen as the direct results of not making in the first place what we have to make, properly—according to right reason. All our wanderings from right reason can only be cured by a return to it.

In the current issue of *Art d'Église*, Dom Samuel Stehman beautifully exemplifies this truth in his discussion of the ornamentation of the chasuble. A chasuble, he says, is a special kind of garment which is worn for the meaning it lends to a special kind of action. Its special meaning is that of the envelopment of the priest in a little world of his own, as is shown by the name *casula*,—a little house. The classical form of the chasuble is that of a simple cone, and this perfectly expresses the idea of enveloping other-worldliness. The shape is exactly attuned to the idea. When properly made and worn, the conical chasuble impresses on our minds that meaning intuitively. It becomes a true and speaking symbol.

But if it is badly made it no longer speaks, except by the power of association. The chasuble has lost its voice and the designer, feeling this dumbness as a grave defect, seeks to give it life by applying to it various ornaments or decorations. He attempts to enliven it by adding other symbols. This kind of ornament has been called “ignavi-

genous,” or sloth-born, because the lazy man tends to postpone effort, and will often prefer to make things wrong and then hide their wrongness rather than to make them right in the first place.

We have frequently discussed this principle as we see it in operation in architecture.¹ A building is composed of elements—walls, roof, doors, etc.—each of which has something analogical to say. The message of the whole building—both emotional and intellectual—is a concerted harmony of these voices. To compose such music is the work of the architect as distinguished from that of the engineer, whose only duty is to make the building stand and to fulfil its utilitarian function.

More recently we have discussed the same principle in terms of the chalice.² A chalice is essentially a cup, but if the designer in his attempt to make it an impressive cup misses its essential cuppiness, his secondary symbols cannot take the place of the damaged primary symbol. The ignavigenous details in their purpose. They do not ennoble but vulgarize.

Obviously this is not to say that no ornament is justifiable. There are at least three reasons for ornament which are right in themselves and which have almost always been felt to be so. But sloth-born ornament is not one of them.

If chalice, church and chasuble are made rightly, these difficulties do not occur. A symbol does not need another symbol put on it to make it effective. St. Thomas did not tell us that art is the concealment of the fact that a thing is made badly, but the making of it well.

¹Living Stones of Architecture. Supplement to *The Catholic Art Quarterly*, Vol. XIX, 1. Sacred Architecture in a Secular Society, *The Catholic Art Quarterly*, Vol. XVI, 2, p. 57.

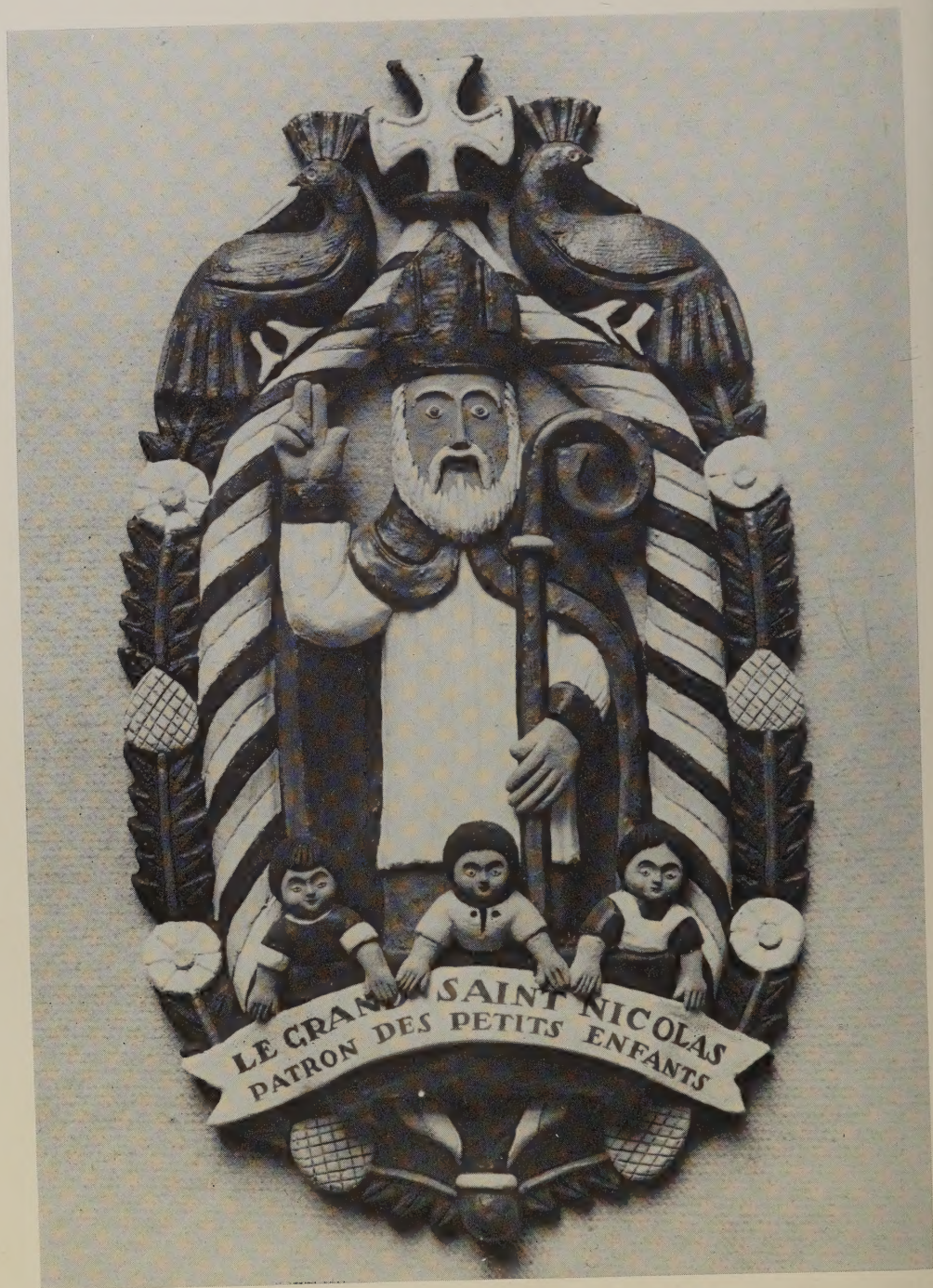
²The Chalice as a Cup. *The Catholic Art Quarterly*, Vol. XXI, 1, p. 19.



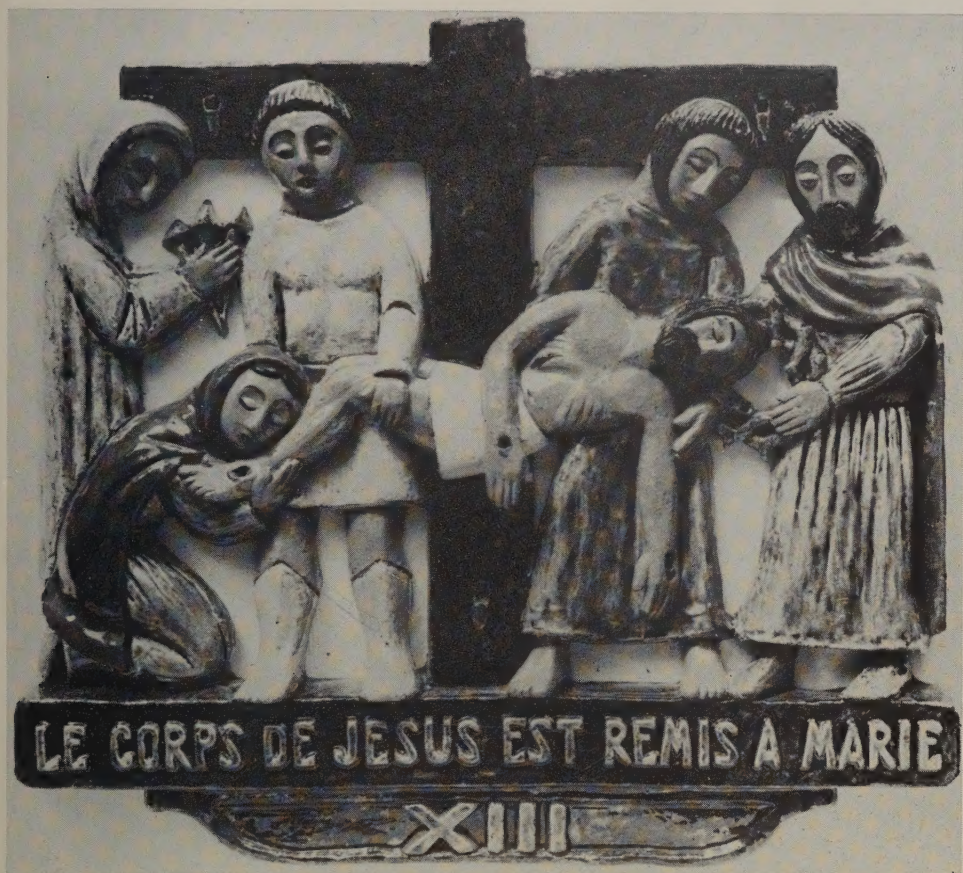
THOMAS A. EDISON, the father of recorded music and of the electric light, once told newsmen that there is no God. Because of his eminence as an inventor this opinion troubled many would-be-believers and gave comfort to the unbelieving. The error of both groups consisted in the fact that Mr. Edison's skill as an inventor gave him no authority as a theologian—in which discipline he was completely incompetent.

In like manner, LORD BERTRAND RUSSELL, an eminent mathematician and properly renowned as such, has seen fit to hand down from time to time quite childish and disastrous opinions in the field of moral theology, and these have given much comfort to Juvenile delinquents and the enemies of marriage. In the drawing reproduced above, the late Thomas Derrick has commented on a similar little foray of his Lordship's into the field of history. Lord Russell's record as a mathematician fits him no better for the role of historian than it does for that of marriage counselor.

The life of THOMAS DERRICK, though he was not an historian of the Middle Ages, was founded on certain principles which were far commoner in the Middle Ages than they are today. Among these was the principle of freedom through discipline. In his handling of the brush, an art in which he surpassed all modern painters in the Western world, his combination of ease and accuracy was the result of a lifetime of the most exacting toil. If the exuberance of the Middle Ages was the flowering of a culture which owed its greatness to its philosophical and theologian foundations, we may say the same of the exuberance of this cartoon, in which the draughtsman merrily defends that exuberance.



GLAZED TERRA COTTA WALL DECORATION.
Saint Nicholas, the Patron of Children. Height 2' 0".



THE THIRTEENTH STATION. Height 1' 7 1/2", Width 1' 11 1/2".

THE CERAMICS OF FELIX OUDIN

THE OBJECTS IN FIRED AND GLAZED CLAY which decorate this and the next few pages are the work of a Parisian artist, Felix Oudin.

At the outbreak of the Second World War he had only recently graduated from the Ecole des Beaux Arts where he had studied the craft of the etcher. He was taken prisoner in May, 1940, and was moved back into Germany where he remained until the collapse of the German army in May, 1945.

As a graphic artist he had always been interested in the work of Albert Durer. During his captivity he made actual contact with the German artistic spirit, and this contact shows its effects clearly in his work, chiefly in a certain boldness of scale, and in his use of color.

He came home to find France in a state of economic confusion. In such a distressed and disorganized society there was certainly no chance of earn-



LEFT, OUR LADY AS THE MOON, HOLDING THE INFANT SUN OF JUSTICE. Height 3' 8"

BELOW, SAINT GEORGE AND THE LEGENDARY DRAGON.

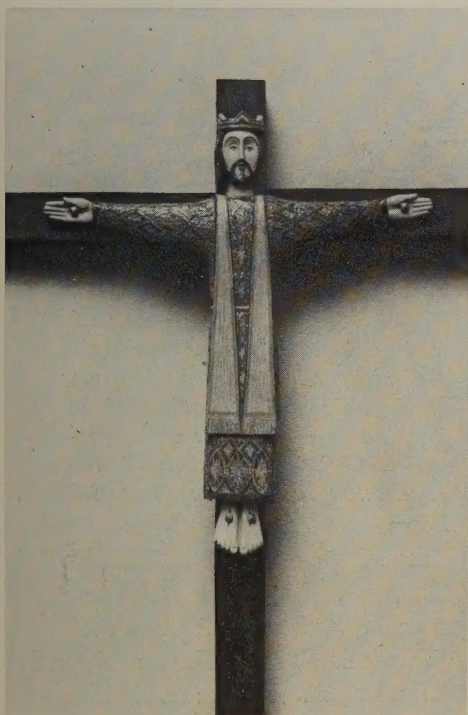
Height 11 3/4". A Terra Cotta wall ornament by the French artist Felix Oudin. These ceramic decorations are finished either with vitrious glazes, or with encaustic polychrome. The second method is a permanent one but not as expensive as the first.

ing a living by making etchings. One of the many industries that had completely broken down was the china and porcelain industry. There were no plates, cups or earthenware pots to be bought, and those who needed such things had to look for some neighbor who had the skill to make them by hand. Mr. Oudin took advantage of this situation and began to make crockery of all kinds. When foreign china was once again imported and the French industries got on their feet once more, he changed to more decorative kinds of work for which his special abilities and training had fitted him. As a Catholic he was particularly interested in ceramic work in the service of religion.



THE CRUCIFIXION TO THE RIGHT is of about the same size as the one below. The figures of OUR LADY and SAINT JOHN are 11 1/2" high, making the whole height only a little less than that with the formally robed Priest-King below. The crosses appear to be made of wood.

In all these compositions the difficult problems which surround the coloring of statues have been successfully solved.



French Catholics, and indeed this is true of Europeans in general, have very much more regard than do Americans for the Saint in whose name they have been baptized, and whom they venerate as their special intercessor throughout life. Where we see in American Catholic houses statues of Our Lord, Our Lady and the major saints, one sees in Europe the patrons and patronesses of the members of the family also. The fictile wall decorations illustrated here are of that nature. They are objects of art, but they are also as truly objects of devotion as are the plaster or plastic figurines which are such a sad comment on Catholicism in America.

TO THE RIGHT the legend of SAINT HUBERT, the patron of hunters, to whom appears miraculously the vision of Christ crucified between the horns of the stag which he has been pursuing. The saint's hunting horn hangs in the branches of an oak tree to emphasize the profession of which he is the exemplar. The artist has been unusually successful in combining a very formally balanced composition with a certain amount of activity—not an easy task. The whole is 1' 11 1/2" in height.



TO THE LEFT is a group showing the famous episode of SAINT MARTIN as a young officer in the Roman army dividing his cloak with the poor man outside the gates of Amiens. This whole composition is 3' 3" high, and is designed with great dignity and restraint. The birds drinking from the vase are one of the most ancient Christian symbols, while the eagle at the top stands for the Imperial Roman power, as yet unbaptized.

ERIC GILL AND EASTERN THOUGHT

by Walter Shewring

EGO SPLENDENTIUM SPLENDOR, EGO SANCTORUM SANCTITUDO. (GITA)

IN THE NAME OF GOD, the Merciful, the Compassionate, the Lord of lords, the Cause of causes. . . ."

Breaking across the narrative of some fantastic journey or amorous adventure in the *Arabian Nights*, the great ritual phrases always awakened in Eric Gill a fresh admiration for the traditional thought of the East—its profound sense of the primary of the spiritual, not excluding but rather implying a consistent awareness of the holiness of things, its principles of contemplative life, its teaching of an active life remote from activism and always directed to man's Last End.

To great numbers of Catholics, it may be said, the religion and philosophy of the East are not only a mystery but a mystery of abomination. As in St. Thomas' time, so in ours, there is a strong obscurantist party which refuses to look outside the Church for any assistance whatever in the pursuit of truth. And the obscurantists have learned little in this matter from St. Thomas himself. They have acquired indeed a certain respect for Greek thought, to which they sometimes add an exaggerated belief in the virtues of Graeco-Roman culture generally.¹ But they feel that with the absorption of Aristotle the Christian philosophical system is now closed; for the thought of Islam they show a contempt which is quite alien from St. Thomas; and they dismiss Hindu doctrine with the word "polytheism" (which is how the most ignorant Moslems dismiss Christianity).

In contrast with these, a few Christian thinkers believe that just as St. Thomas' penetration of Greek, Moslem, and Jewish metaphysics enriched the Christian understanding of the content of Revelation, so in the future we may expect another such enrichment when Christian philosophers have penetrated Eastern thought, and particularly that of Hindu metaphysicians and Moslem mystics. A beginning has been made by such writers as Père Dandoy, Mr. Christopher Dawson, and Fr. Gerald Vann, whose recent little book on St. Thomas has much admirable clarification of this position. And I find that in his later books M. Maritain has begun to speak of Hindu metaphysics with notable respect.

My task here is merely to record that in this as in other things Eric Gill stood with the few; that he accepted every consequence of the Ambrosian principle embraced by St. Thomas, that *all* truth is from the Holy Ghost. Need I say that there was no question here of minimising any Christian doctrine? Of all truths, the truth dearest to Eric Gill was that of the Incarnation, which is precisely the greatest difficulty (for opposite reasons to Moslem and Hindu.) But he responded eagerly to the call of such exponents of Eastern wisdom as Ananda Coomaraswamy (a venerated friend) and René Guénon. "We do not ask you of the West to become Hindus or Buddhists; we ask you to become Christians. Do not forget your own doctrine or falsify it by simplification;

¹Eric Gill once said to me: "The most obvious thing about the Greeks seems to be that they passed from a sacred to a secular culture more quickly than any people in history." "Yes," I said; "That is why they are admired."

understand it to the depths and actualise it. Develop the metaphysics of St. Thomas; develop the teaching of your mystics; learn to use the Vedas and the Gita and Sankara as you have used Plato and Aristotle and Maimonides. Keep if you will the active life as the norm of the majority; but let true doctrine inform it, not here and there only, but everywhere, penetrating all *agibilia* and *factibilia*."

"I will admit," says Guénon, in his *Crise du monde moderne*, "that everything there may be of value in the modern world has come to it from Christianity, or at least through Christianity, which brought with it the whole inheritance of earlier traditions. . . . But after all, even among Catho-

lics, where are the men who know the inner meaning of the doctrines they profess? . . . Are we to think that like certain Eastern sages they remain hidden in some scarcely accessible retreat? The West was Christian in the Middle Ages; it is so no longer. Should anyone say that it may yet become so again, then no one is more anxious than I that this should be so, and that it should happen earlier than we might expect from what we see around us. But let there be no mistake about it; when it happens, the day of the modern world will be over—*le monde moderne aura vécu*."

It should not be difficult to apply these words to the life, the work and the times of Eric Gill.

LO, THE POOR PUBLIC

by Samuel Stehman, O. S. B.

LET US MAKE NO BONES about it—we are becoming increasingly weary of a stupefying kind of art criticism which results partly from snobbery and lack of principle in the critics, and partly from the timidity and credulity of the public. The recent publication of a book of drawings purporting to illustrate the Bible for children, is the occasion for the following remarks. (*Example on opposite page.*)

A review such as this (*Art d'Église*) has a double duty. On the one hand it tries to give the reader a fair idea of the sort of work that is being done at the time of its publication. This is a thankless task because our readers forget that we are obviously obliged to illustrate many things that we do not like, and that such a neutrality is unavoidable, and they accuse us vio-

lently, accordingly to their varying tastes, either of being too modern or of not being modern enough. But to be hostile as a matter of principle to all that is modern is just as absurd as to be full of admiration for it for the same reason.

But our review has another duty, and this is to our mind its most important justification for existence. It is the duty of bringing to our contemporary studies a realization of the necessity of a proper method, such as must underlie any style whatever. Such a method is to art what common sense is to thought. And those whose field is sacred art must have an even greater need for such a realization than any others.

No one can in good faith deny that sacred art must live up to positive



"Suffer the little children to come to me—and forbid them not"

standards which have recently been clearly described in papal pronouncements, and which if they do not apply to such work as we are discussing here, apply to nothing.

But let us try to be even clearer. There is a distinction which appears of capital importance to us, though many refuse to make it. On the one hand is the purpose the work exists to serve, and on this we naturally insist, but on the other, there is the talent which is expended on the work. A person without much talent may make an honest and perfectly acceptable piece of work—acceptable, that is, to the Church. Or a person with great talent may do work which is unhealthy and unacceptable. If, therefore, we judge a work solely from the point of view of the talent it displays, we make a serious blunder and even betray the cause of sacred art.

How is this a betrayal? First of all, because the enthronement of talent as the only criterion of value is a denial of the principles of art in general. Further, and more specifically, because such an error obscures the sacred character of a work, substituting the intention of the artist, arbitrary and subjective as it may be, for the intention of the sacred work

itself. And it leads to that jargon of art criticism which we know all too well, in which the reader drowns in a sea of verbal treacle, the obscurity of which is only exceeded by its pretentiousness. In our times, the art of saying nothing in many impressive words has been marvelously perfected.

It is certainly important that works of art should show that *quality* which the talent of the artist gives them, but it is still more important that they serve the true needs of human beings and do not lose their place in the hierarchy of interrelated services for which they properly exist.

It is an unfortunate part of our inheritance from the romantics to believe that art ought to be a law to itself, to evolve in a strange world of its own creation, and that, from this strange world, it should teach us about life, imposing itself upon us, and imposing on us an order of things quite different from that which is implied by our nature as human beings. This is the unverified assumption that our painters, sculptors and even our architects have taken to themselves, and which runs like a golden thread through all the laborious works to which they have treated us.

On the subject of this distinction

between appropriateness to purpose and quality of execution, there are two more points to be made. First of all, the primacy of purpose is particularly obvious in the field of sacred art. Here, more than in the profane world, permanent and objective principles furnish a firm framework within which the artist is free to invent his particular solutions. In the second place, though the distinction between purpose and quality may be made in theory, it is interesting to notice that in practice in the most perfect works these values fuse together and become indistinguishable. And in the worst works, they do not appear because neither a regard for appropriateness nor any quality exists.

On page 77-79 we show examples of the illustrations that we are specifi-

cally criticizing. Nothing can excuse them unless it be the lawless tendency of a decadent mind to seek for artistic inspiration among children, the ignorant, or the insane; anywhere, in fact, except in the world of sound adult humanity.

But I will be told that these drawings are made for children. I have already answered this objection in another place. It is a serious mistake to make childish drawings for children. Furthermore it is a lie, because an adult can neither keep his child's vision of the world, nor return to it. Sound modern educational principles warn us against using baby-talk to children. If this warning is valid for verbal why is it not equally valid for pictorial images?

We would be getting out of our depth if we discussed here the catechetical value of Bible teaching by pictures. We are leaving that aspect of the question to specialists, and will be interested to know what they think about it. We wish to repeat that sacred art, particularly when it is addressed to children, has responsibilities much deeper than those of the artistic field. And especially so when it claims to be educational.

It is a tragic fact that the chasm between most artists and the greater part of the public has become unbridgable. We are not saying that the artist should "give the public what it wants." Far from it. It is never true that to serve the public is in itself to be ennobled. The public has seldom before had, I do not say, such *bad* taste, as such complete *lack* of taste, as it has today. It is not for us to produce a popular art. We have seen what resulted from that formula in producing socialist realism. We want nothing like that! What the artist should respect, and serve is a plain

LOW-BROW CATHOLIC ART 1957



The incarnate God watches over his creatures

human truth which is not, for the time being, what every one wants, but is, nevertheless, *good for all*. Let me repeat. There is a commonsense in art, and never has commonsense been known to cramp or shackle either talent or genius.

Our *avant-garde* artists have cut themselves off completely not only from the mass of their fellow citizens, but from artistic commonsense, Brahman art, the art of a caste of self-elected élite, is a strange phenomenon at a time when the will of the community claims to be the basic social fact. Brahman art, appreciated only by Brahmans, leaves the common man either bewildered or indifferent, and has nothing nourishing to offer him. "How long"—asked the great Claudel—"will they give us sawdust to eat?"

The fatal error of romanticism is still with us. The artist believes self-expression to be imperative, though if he could but forget himself he would achieve the best self-expression. When he has to illustrate a Biblical theme, for example, he tries to set his own interior life alongside "the interior rhythm" of the Bible, and then offers us the resulting mixture of intentions. If the artist could realize how little we care about his interior life, or his palpitations in the presence of the sacred text! As Chesterton once remarked, when Mr. Smith describes the moonlight for us, we do not ask that it be shining on the ruins of Mr. Smith. We want something simpler, and above all more objective. The interiorizing of the sacred theme is *our* business, the business of the user of the images, not yours, O sterile and pretentious artist! Just tell us the story, without forcing on us your ideas of your own importance.

What more shall we say, except to hope that occasionally an artist of



The angel announces the incarnation of God

goodwill will take his head in both hands and ask himself whether instead of letting himself be carried away by the stale clichés of revolutionary conformism, it would not be better to return to school, to the school not of realism but of reality.

And finally to avoid the least possibility of misunderstanding, we are printing here an illustration from another publication of the same year, yes, the year 1957! Our consternation in the presence of these two opposite horrors leaves us speechless. We would blush to add any further comment.

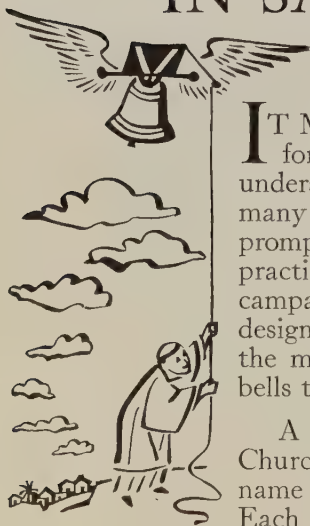
Alas, poor public! He is getting insults from both sides, both from those who try to astonish him by their intellectual prowess and from those who flatter his vulgarest sentimentalities.



The round bell tower, a later addition to San Apollinare in Classe, Ravenna.

BELL TOWERS IN SACRED ARCHITECTURE

by Ade de Bethune



IT MAY SEEM OBVIOUS TO SAY that bell towers are erected for the purpose of hanging bells therein. Were this simple statement understood in its fullness it would bear no repeating. However, like many familiar ideas, it is often given but a superficial nod and then promptly forgotten. It may thus come as a surprise, even to the practised architect, to think primarily of the bells. In planning a campanile, the first concern—long before there is any thought of design, aesthetics, or engineering—is to become well acquainted with the meaning and purpose, the needs and the good pleasure of the bells themselves.

A bell is a strange and wonderful creature of man's art. The Church honors it much like a human being, with a personal Christian name and a solemn blessing, popularly called "the Baptism of Bells." Each bell speaks with its own individual voice. This is probably the reason for the quasi-human spell it often holds over its people and for their loyal affection towards it. Many ancient bells are surrounded with history, with legend and popular lore in a way that is perhaps



Twelfth century campaniles were built not for defense but simply to house bells. Frequently they were placed to the side of a more ancient basilica, as at San Giorgio in Velabro, Rome.

unique among artifacts. Some, even in spite of having been melted and cast again, have remained for centuries with the same name and office, the recast being considered to be the original bell itself—a continuation of its spirit, personality and authority.

Surprisingly enough, true cast bells are a rather modern development. Only small hammered bells and rattles were known in early Christianity. Post-Constantinian basilicas accordingly have no bell towers. The earliest dated examples of cast bells are of the 12th century, and the first bell towers appear at the same period. In those days of its first perfecting, bell founding must have taken Christendom by storm. Italy alone—the home of bells—is fairly dotted with Romanesque campaniles which seem to have sprung all at the same time, often at the side of or at a little distance from a more

ancient church. It does not seem to have occurred to builders until later to incorporate the tower as a part of the very structure of the church building, as was done in French Gothic.

But how is it that bell founding should have appeared so suddenly in 12th century Europe? Some indications are given by History. Bells of various sorts had, of course, long been known; but these bells of antiquity were not cast ones tuned to a true tone. They were raised by hammering like a silver cup or a brass cauldron, and they emitted a clang rather than a true musical sound. Even the early Celtic bells, like the famous bells of St. Patrick, were hammered from a sheet of iron, rivetted, and sometimes dipped in bronze. Many of these, shaped like cowbells, are still extant. They are not very large, a fact which indicates that they were rung as hand-bells; and indeed St. Patrick is said to have travelled on his missionary journeys always announcing his coming by ringing a bell, as did the other great missionaries of that period.

Perhaps the first mention of a church bell goes back to the year 610 when Clothaire II, king of the Franks, besieged the city of Sens, and Bishop Lupus ordered the ringing of bells at the Church of St. Stephen. Apparently "this unusual sound frightened away the besieging army." This incident implies that bells were not generally known in France at that time. Nor do we know today how large St. Stephen's bell or bells were, or how they were rung.

Some primitive church bells were simply swung from an iron frame attached to the roof, but it would seem that it was soon considered proper to protect the bells somewhat from the weather. The illustration of an open turret with three round bells is from the 10th century, a period when peals



Seventh Century English Bell





The allegory of Music, playing on a chime of small bells, from the twelfth century carving on Chartres Cathedral. Notice the lute and viol which are worked into the decoration.

of tuned bells—all “of one ring” or “of a corde” were becoming increasingly popular. But most representations of these sets show small bells struck by hand. Typical of this is the allegory of the Seven Arts in Chartres Cathedral where the sculptor has shown “Music” as a young woman playing this harmonious instrument with a small hammer.

Meanwhile, the Chinese had for centuries perfected the art of bronze founding and were able to cast great,

deep-voiced bells. The Oriental bells, however, are not tuned to a true tone. They give forth a galaxy of sounds, forming an impressive, complex, tuneless resonance and tearing the air somewhat as do the reverberations of a gong.

It may be from the Orient that the idea of casting large bronze bells came to medieval Europe. But exactly what happened and how remains unknown. Whatever its origin, the craft of bell founding now reached Europe where it became the tool of a people who had long been committed to the ideal of order in sound.

Centuries earlier, Plato had said that “Education in music is most sovereign,” and described it as a combination of pleasure and order which helps men to love reason. Aristoxenos had explained this when he taught that without accurate sense perception, it is impossible to penetrate beyond sense. And in the seventh century A. D., St. Isidore of Seville, one of the last men able to transmit the treasures of the Roman civilization to the rising Teutonic world, had written that without music no discipline can be perfect. It disposes the mind to contemplation.

So the people of Christendom were quick to adapt the old Oriental technique to their own love of ordered sound. The possibility of casting large bronze bells to a definite pitch, of perfecting their shape so as to eliminate all but their harmonic overtones, of tuning each bell to bring it “in tune with itself”—of experimenting with proportions of copper and tin for a clearer ringing timbre—all this must have delighted the medieval mind. They now had ordered, logical, intelligible sound, combined with the great resonance of poured bronze.

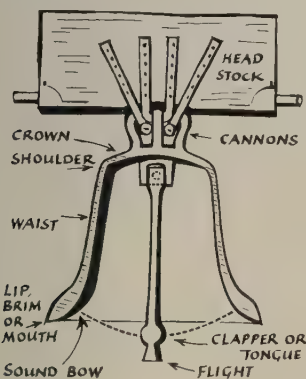
No wonder the development was rapid as a result. Bell founders and stone masons were kept busy with the



Fifth Century Chinese Bell

demand for more bells and more towers to lodge them in, especially as the custom became prevalent of endowing churches with sets of several bells. "Chimes" is the name given to such a set or "ring" of bells tuned to the first three, four, five or more degrees of the diatonic scale. They are normally rung in descending order, *mi re do, mi re do, mi re do*. Ringing them in reverse order—that is, going up the scale—is the accepted signal of alarm, the *tocsin*.

In the 17th century a peculiar style of bell music developed in England. Tired of ringing always the same descending scales, and yet too poor in bells¹ to attempt much polyphonic music, the English ingeniously devised sets of variations or "changes" on the order in which the bells are rung. In "change ringing", an art still practised in England, one man stands at each bell rope, ready to take his part at the right time in the intricate mathematical pattern.



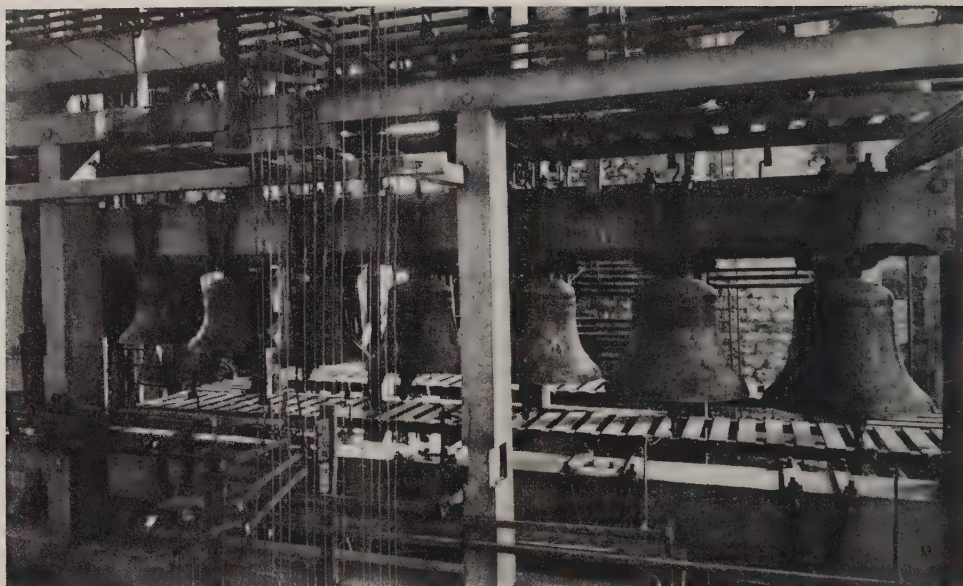
In true ringing, the bells are swung around in an arc. It is the moving bell which hits the tongue and not the reverse. The swinging is set in motion by pulling a lever fastened to the side of the bell's headstock, or else by the rope winding around a wheel to which the headstock is attached. Enthusiasts claim that the sound of true ringing



Seville's "Giralda", the Cathedral's famous tower whose bells swing from tall headstocks.

or swinging of the bell cannot be surpassed in brilliancy and power. English "change ringing" is of this type, with the bells swinging in a complete circle on their wheels.

In a carillon, on the other hand, the bells do not swing. They are fixed in place, and struck with a hammer or tongue to which the rope is attached. A richer development of the early chimes, carillons became especially



Inside the tower of St. Rombold's Cathedral in Mechlin, with seven of the carillon's forty-nine bells. Three smaller bells are visible above, and the bolts of four larger ones below.

popular in the Low Countries during the 17th century. A carillon is made of many bells, sometimes as many as fifty or more, turned to the chromatic scale. This makes it possible to play polyphonic music, established a central tonality, and modulate from key to key. The skill of the *carillonneur* or *beiaardier* is, needless to say, an exacting one. And so is the founding and tuning of the bells, an art which in our day has become free from much of its earlier guess work.

The latest development in the history of bells is that of electronic carillons. But here Western man's search for order and purity of tone has been carried to excess. It is not a happy invention—for two reasons. A synthetic sound, as pure as that of a tuning fork, proves irritating to the mind because of its lack of inner order and hierarchy. To obviate this defect, electronic musical devices mix and blend various single sounds, producing

an approximation of the old authentic tones. It is but a surface imitation, however, as is the case with artificial flowers. Even the most skillfully made flowers can offer only a general illusion of color; they cannot give the sense of growth, of fragrance, of life, resurrection and well-being which springs from the transitory fresh blossoms.

The other defect is one of scale in the sense of a relation of sizes. A small bell-like sound, vastly increased by an amplifier, is coarse or empty compared with the harmonic richness of tone heard in a great bronze voice. This is not a question of "sentiment, of emotion, of being swept away on wings of song . . ." as Ethel Thurston has said,² but rather one of remembering that without accurate sense perception, it is impossible to penetrate beyond sense. Insofar as people remain insensitive to the quality of sound, they are ruled by sentimentality instead of by sweet reason.



The Convent of the Franciscans in Assisi. "The bells take possession of all wide space in God's name. They pour out a flood of sound that fills the air with the news of the Kingdom!"

All this helps to explain why the Church cannot allow the playing of an electronic carillon on records during Holy Mass itself. Neither, incidentally, are electric candles or artificial flowers allowed upon the altar. As for vestments, they must be made of natural silk and linen—not of rayon or nylon imitations. Before or after Mass, therefore, it may be rubrically permissible to set in operation a device playing automatic electronic bells, but if these are to be sounded at the Consecration as part of the Sacred Liturgy, each sound must at least be set in motion by a human hand. Actually this regulation is neither narrowminded nor antiquarian, but simply based on a recognition of the bells' own meaning and purpose.

The Church in her Ritual, recognizes two purposes in the Christian use of bells. Driving away evil spirits in the consecration of space is the first purpose; and the second, related to it, is

the orderly division of time which comes as a result of calling people to the official worship of God. Both of these purposes have their roots in antiquity.

The ancient Greeks, as is well known, accompanied a dying person's last moments with loud clanging on metal cauldrons in order to frighten away the evil spirits and ensure a safe passage for the soul into the world of shades.³ Strange as this custom may seem to the 20th century mind, it is still a living one today. Ennobled and refined by both Christianity and art, the cauldron has become a consecrated bell, hung in the church steeple. Its voice we recognize with reverence when it tolls the knell for the departed soul.

The whole question of evil spirits may seem extravagant to our generation. Yet our age is perhaps better ready than others to penetrate some of its implications. Two ideas are here

connected. One is the replacing of noises, that is disorder, by ordered sound, order being the domain of the spirit. The other is the conquest of space, of the air—the physical atmosphere—by these orderly sounds, marshalled in an army of harmonious vibrations. Now, the invisible air is, as we know, a symbol of the breath of the spirit. Several other symbols manifest this thought. The bird, or king of the air, has long stood for the Christian soul or spirit “airborne”—and the dove in particular for the Holy Spirit. Flames of fire also make the air currents visible, and these too are a scriptural symbol of the Spirit. In the ringing of bells, the air is made “visible” to the sense of hearing. The bells “take possession of all wide space in God’s name . . . High and quick, or full-toned and measured, or roaring deep and slow, they pour out a flood of sound that fills the air with the news of the Kingdom.”⁴

The second purpose of bells is to call the faithful. This comes from a utilitarian need. With the Greeks and the Romans both, a bell-ringer was sent through the streets to announce that the public baths were ready. His function must have been much like that of the bellringer bearing news in the days of our colonial forbears. There seems to be every reason for believing that after the middle of the fourth century, the Church began to send bell-ringers to announce the time for the Sacred Liturgy.

Legend tells us that St. Paulinus, Bishop of Nola in Campania, at the beginning of the fifth century, originated the idea of striking a large cauldron on the roof of the church, so that it could be heard more easily than the street ringers’ small hand bells. Be that as it may, the fact remains that Italy became the chief supplier of bells for some centuries



and until other countries had learned the art. It is also curious to notice that the Italian word for a large tower bell is *campana* (hence *campanile*, for a bell tower) while a *nola* is a smaller bell. The diminutives *campanella* and *nolula* are also found applied to cloister bells and clock bells.

Gradually the announcing of prayer times brought about the striking of the hours which we now consider so natural. Thus orderly sounds of the bell mark off orderly periods in the vast expanse of time, helping to give a secure sense of direction to our life and efforts. In this sense then, the bell is the voice of Holy Church calling her children and defining the times and limits of their occupations.

Closely associated with these two meanings, bells also bear a meaning of freedom. Here again, the air and wind are thought of as the very stuff of liberty, the liberty of the spirit of the children of God as well as civil liberties. The air is the free, limitless element, while servitude and imprisonment are thought of as a suffocation. Thus the flag waving visibly in the air and the bells filling the air with noble sound have become the two chief symbols of civil liberty. As with so

*A brilliantly
whitewashed
bell cote
on the Island of
Myconos, Greece.*

*Courtesy of the
Greek Press
and Information
Service.*

*"The bell is the
voice of Holy Church
calling her children
and defining the
times and limits of
their occupations."*

*Lincoln Cathedral
has twin bell towers
at the West. The
bells nowadays
are in the
Southwest tower.*

*Fergus, the
coppersmith of
St. Botolph's town
(Boston) in
Lincolnshire
in the eleventh
century, is the
earliest known
English bell maker.*

*British Information
Services photo.*



many true symbols, they have a practical as well as an analogical use.

"After the capture of Constantinople by the Turks in 1453," Nichols points out,⁵ "the use of bells was prohibited, and it has been suggested that this was a measure intended to prevent their use by the Christians as a signal for revolt." He also quotes an English order of 1549, "Whereas the rebels of the counties of Devonshire and Cornwall have used the bells in every parish as an instrument to stir the multitude, and call them together . . . and remembering withal that by taking down of them, the King's Majesty may have some commodity towards his great

charge . . . we . . . pray your good lordship to give order for the taking down of the said bells in all the churches within those two counties; leaving in every church one bell, the least of the ring that now is in the same, which may serve to call the parishioners together to the sermons and divine service." In both these proclamations we see the close relationship between the Church, bells, and political freedom.

Bells today are still as good and valid instruments of sound as ever they were. Their meanings and values remain as human as they were originally. The only distinction to be made in



"Salvator", the largest of the Mechlin carillon is a nineteenth century bell.



Bell tower on Lake Bohinj in the Slovenian Alps. Courtesy of the Yugoslav State Tourist Office.

the twentieth century is this, better to have but one good, true, finely cast bell than a mediocre set of chimes. A single bell with a clear bright voice has its own personality. It can be loved by its "children." Its voice does not irritate them, no matter how often repeated. This is not the case with poor bells; their defects become only more apparent the more they are rung. By the same token also, then, better a good ring of a few well-tuned bells than a poor carillon and especially than an electronic carillon. Worst of all are automatic electronic bells played from records. Few things can become more cruel torture to the human mind than the uninvited invasion of its silence by a device blaring out, over and over, the same mechanical reproduction of poor sounds. If then, there are no funds for an elaborate

collection of real bells, one must by all means try to resist the appeal of the imitation. A mother's voice is loved, not as a many-octaved opera singer's, much less as a reproduction thereof. It is loved for its good, clear resonance, tender and true.

"Bells," Guardini says,⁶ "are a summons to those men of desire whose hearts are open to far-off things." Thus he sums up the many thoughts which were built by architects of long ago into their noble bell towers. The conclusion of this article in the next issue will be devoted to the practical application of these ideas in the design of contemporary bell towers. Many details have indeed changed with time. Yet the campanile still remains "an integral part of God's house, and . . . rises out of it into the free air, and takes possession of all wide space in God's name."

¹"The Dissolution of the Monasteries during the reign of Henry VIII was responsible for the dismantling of many belfries and the subsequent breaking up of the bells." Nichols, J. R.: *Bells Thro' the Ages, The Founder's Craft and the Ringer's Art*.

²*Catholic Art Quarterly*, Vol. XVI, No. 3, Pentecost, 1956.

³Coleman, S. N.: *Bells—Their History, Legends, Making and Uses*.

⁴Op. cit.

⁵Guardini, Romano: *Sacred Signs*.

⁶Op. cit.

RECOMMENDATIONS ON BUYING A CHALICE

by Harold Schremmer



IF THE DAY EVER COMES when chalices are once more made by craftsmen rather than by industrialists, that day is certainly still far off. In the meanwhile the great majority of chalices sold

to seminarians and priests are going to be factory products, and a few words of advice may usefully be given to prospective chalice buyers, so that they may buy as well and wisely as the nature of the industry permits. The following notes are written to supply purchasers with technical facts that they would otherwise find it difficult to acquire. A great deal of eye-catching trash is on the market, and if these words will help the chalice buyer to distinguish this sort of work from that which is sounder and honester they will not have been written in vain.

Factory production is subject to a long list of costs—from investment in equipment to sales promotion—of which the individual craftsman is aware. By factory standards the craftsman works slowly and the big item on his cost sheet is his own time. As a result of this difference, the factory producer is forced to economize on the cost of his materials—both in quality

and in quantity—whereas the craftsman of equal good will suffers no such necessity. In buying a factory chalice, therefore, the first point to investigate concerns the material. Under the highly polished gold plate what are the base, stem and node actually made of? How thick is the silver cup? Is it strong enough to resist bending with the fingers? Is the edge so thin as to be a source of discomfort to the user's mouth? Is the base edge thickened by having been rolled over? This is especially troublesome as it is the edge of the base that is most often damaged.

Chalices made of thin metal are easily dented or otherwise damaged, and are also difficult to repair. With any thin metal the results after repairs are not good. This is understandable because the material—thin to start with—after hammering out dents, perhaps some filing, and then repolishing, will be considerably thinner. Sometimes, as we say, “the plating seems to be about all that holds the job together.” A rolled edge is always difficult and sometimes impossible to repair. When cups or other parts of a chalice are spun on a lathe, the marks of the tool should not show as ripples or waves. The buyer will avoid difficulties of this type if he makes sure that the cup is of heavy enough stock to

resist squeezing and has an unrolled edge thick enough not to cause discomfort.

The laws of the Church ordain that a chalice must be made of either gold or silver, but that in cases of extreme poverty only the cup need be of precious metal, and if of silver is to be covered with gold inside. This reasonable legislation is in practice interpreted by commercial interests to mean that a chalice should hardly ever, even in the richest country in the world, be made all of silver, but that it should be gilded all over outside, to give it a rich effect and conceal the nature of nine-tenths of its material. What are the materials currently used for node, base and stem?

The base and stem are often of brass, but the node, especially when it is richly ornamented, is apt to be made of easily cast materials, such as pewter, or lead. In attempting to evaluate a chalice, examine the cast parts carefully. Inquire of what material the ornaments are made, and realize that if they are of metals of low melting point, future repairs will be difficult to carry out. Make sure that the casting is clean and fresh, and not from old, worn-out patterns. Look out for casting lines and "fins" which in a good job are filed and polished off. Where there is open, pierced work, make sure that all the holes have been filed out clean. Be on the lookout for small pit holes or any sign of porosity in the metal. If such defects are present, the plating solution may be absorbed by the metal, and if this happens it will later "bleed" or seep out, causing the plating to peel or stain.

Concerning the plating itself, it is almost impossible to know how much gold has been applied. The buyer's best policy is to deal with manufacturers of established reputation, and

get from the salesman a guarantee that any peeling or stained plating will be replaced. In a properly plated job, all parts that are specially exposed to wear are heavily plated and then burnished to harden the gold.

Factory chalices are usually ornamented, especially on the node and base, with bands of stamped-out ornament. Look for the place where such a decorative band (whether rope, egg-and-dart, or other moulding) is joined together, and see whether the repeating design has been respected, or whether it has just been soldered together anyhow. If the workman has taken the trouble to do this small detail properly it is a good indication of skill and interest. In all stamped-out work, the edges should be filed and polished smooth with the same care that is given to other parts of a fine chalice. Where pierced work is made by stamping, the burrs on the reverse side should be filed out, and the back left clean and smooth.

If you are paying for "hand engraving" be sure that you are getting it. A very common but quite fraudulent trick is to stamp lines on metal with a die, have these brightened up here and there with a "bright cut" graver, and offer the result to the public as "hand engraving."

To mount precious or semi-precious stones, more or less at random, on a factory made chalice that was designed without reference to them is a common practice, but an ill-advised one. But if stones must be set on the surface of the chalice, some of the mistakes often made can be avoided. Stones fall into two general classes, those which refract light, such as diamonds, and which should be held in place by small metal claws, and those which are opaque such as lapis-lazuli, which are held in a continuous band or collar called a "bezel." The first class are

usually cut with small flat facets and are called "faceted" stones. The second class are smooth and rounded and are called "cabuchon" stones.

One frequently sees fine faceted stones "buried" in collared settings only suitable for cabuchon. So set, they have no opportunity to show their best characteristics as a light-admitting setting would enable them to do. Even worse than this, one often sees a stone dropped into a bezel which is then crimped in at four points. The bezel is not fitted to the stone as it should be, will not long hold it tightly, and four spaces are provided for the gathering of silver polish and dirt. When prong settings are used, they should be well fitted and not too large to show the stone off well. In general, if stones are to be used, they should be part of the design from the beginning.

If the sterling mark is near the edge of the cup, it is because this is the most conspicuous place on the cup to put it, and it is a good sign that the rest of the work is *not* of silver. It is, however, a practice that should be discouraged. In his essay *A Priest Speaks on Chalice-Design*,¹ Father E. M. Catich writes, (page 10) "The outer lip of the cup should be polished for at least a half inch from the edge, entirely free from hammer marks, engraving, or any other elaboration of surface that could make complete purification doubtful or difficult. A most horrible violation of this precaution is the commercial mark **STERLING SILVER** or **PURE STERLING** that one so often sees stamped directly below the edge of the lip. It would hardly be more unseemly, and certainly safer, to offer the Holy Sacrifice with a price tag dangling from the chalice stem."

Beware of a surface that is too richly decorated, as this is often an attempt to hide poor workmanship. This is especially likely in the case of cast pieces where a "mat finish" is used to conceal porous metal and other technical faults.

Beware of fake planishing and hammer marks. Sometimes machine work is hammered up by hand to give it an appearance of craft work. At other times the hammering up is as mechanical as the shaping, and is rolled on the work while still in the lathe. This type of fraud has made some people suspicious of real honest hammer work. A well-planished piece of work has a beautiful, lively and stimulating surface, and is the mark of a well-trained silversmith. As is the case in many other crafts, the most beautiful surface is the most perfect surface that simple tools can achieve in skilled hands.

One last piece of advice. In choosing a chalice, consider the cost of possible repairs. Select a vessel that is not apt to need repair work, and one that—if it does meet with an accident—can be taken apart and restored to its perfection easily. If it is ornamented with enamels or stones, see how these are attached and find out how much it would cost to remove them if need be. Find out if the node and other parts are of lead or pewter which will melt away under the repair man's torch. Discover these things before you buy rather than after. But the best is to choose a vessel which is sturdily built of heavy materials, with a strong cup and solid base wires. With such a chalice, you need have no fears for the future. With good care, it will last for many centuries.

¹The Catholic Art Quarterly, Easter issue 1951, Vol. XIV, No. 2. (Page 10).

THE PRESIDENT'S NOTES

BY THIS TIME YOU HAVE RECEIVED a copy of the Proposed Constitution of The Catholic Art Association and have probably returned your ballot. Ballots postmarked later than June 1st cannot be counted for the adoption of the Proposed Constitution or the election of executive officers, but they can be used to signify your desire to be a member of the Association as distinguished from a subscriber. If you have not returned your ballot and would like to be counted as a member, make the proper deletion in the second question and send the ballot-postcard to the Central Office as soon as possible.

A great part of the effort of the officers of the Association during the past year has been spent on the Constitution. I hope that you feel, as I do, that it has been spent well. With our aims more clearly defined and a simplified and more effective organizational structure, the work of the Association must certainly be more successful.

The 1958 National Convention of the Association will be held at Our Lady of Cincinnati College, Cincinnati, Ohio on the 15th through the 18th of August. Our convention immediately precedes the Liturgical Week which is scheduled for Cincinnati, also.

Elsewhere in this issue you will find the program for the forthcoming convention. A more complete program will be sent to you, together with my letter of invitation and routine convention information, very shortly. It is important that you make your reservations early so that the Sisters at Our Lady of Cincinnati may plan accordingly.

In making up the convention program, the committee tried to provide for a maximum of sound instruction

and public discussion. All phases of the theme, "Art in the Parish" will be discussed.

Sister M. Jeanne, O.S.F. of Rosary Hill College, Buffalo, New York, former editor of *The Catholic Art Quarterly*, and at present Corresponding Secretary of the Association, was chairman of the Convention Program Committee. She was assisted by Robert Feild, our Executive Director and myself, and by Sister M. Rosine, R.S.M., our recording Secretary, and Mrs. Alfred Berger, both of Cincinnati.

A BUTTON is now available at the Central Office to every full member of the Association. The price is \$1.00. This button is the size of a one-cent piece and is made with two types of fastening: a pin and a catch, or a screw and a nut for the lapel of a man's coat.



As the photograph shows, the device consists of a moline cross between four dots surrounded by St. Thomas's definition of art. This design is an abbreviated version of the Association's official seal, the outer circle of lettering being omitted and the four stars reduced to mere points of light. We feel that the resulting good scale and consequent legibility are well worth these sacrifices.

I am happy to be able to announce that the Association will soon publish "A Critical Analysis of Current Concepts of Art in American Higher Education" by Sister M. Jeanne, O.S.F. This book was written as a dissertation for her doctorate at The Catholic University of America and supports the Association's philosophy of art education.

THOMAS PHELAN

THE NATIONAL CONVENTION

OUR LADY OF CINCINNATI COLLEGE

CINCINNATI, OHIO

1958

TENTATIVE PROGRAM

THEME: "ART IN THE PARISH"

August 15, 2:00 P.M. Annual Officer's meeting

7:00 P.M. Registration

August 16, 8:00 A.M. Recited Mass with homily

The Most Reverend KARL J. ALTER, D.D., Archbishop of Cincinnati

9:00 A.M. Breakfast, registration continued

Chairman for morning session: Sister M. ROSINE, R.S.M.

10:00 A.M. Welcome

Sister M. VIRGINIA, R.S.M., Dean, Our Lady of Cincinnati College

10:10 A.M. Introduction to Convention Theme and Group Discussion of the Question, "What Principal Contribution can the Association make to the Strengthening of Parish Life?"

The Reverend THOMAS PHELAN

10:50 A.M. Living Tradition in a Living Parish

GRAHAM CAREY

12:00 P.M. Lunch

Chairman for afternoon session: Sister M. BERNARDINE, C.S.J.

1:30 P.M. Panel Discussion of Theme (each panelist speaks ten minutes)

The Parish, Center of Christian Life and Worship

The Reverend KEVIN SCANNELL, Dewsbury, England

The Integration of Art and Worship in Christian Times

The Reverend DONALD TENOEVER, Cincinnati, Ohio

Church Art and the Care of Souls

The Reverend JOSEPH URBAIN, Loveland, Ohio

The Contribution of the Image Maker to the Parish

WILLIAM SCHICKEL, Loveland, Ohio

A Layman Looks at Art in the Parish

Mrs. ALFRED BERGER, Cincinnati, Ohio

2:30 P.M. Demonstrations of Techniques (each person should choose *one* demonstration and spend the time allotted studying it)

Icons

ADÉ de BÉTHUNE

Chalices

HAROLD SCHREMMER, Hartford, Connecticut

Vestments

JOHN V. D. KILBRIDE, Ditchling Common, Hassocks, Sussex, Eng.
Writing

Ivory Carving

NANCY PRICE CAREY

Silk Screen Printing

The Reverend EMERIC PFEISTER, O.S.B.

Children's Work

Sister MARIE PIERRE, S.C.J.

4:15 P.M. Artistic Freedom

Sister M. JEANNE, O.S.F.

5:00 P.M. Rehearsal for Sunday Sung Mass

6:00 P.M. Dinner

7:30 P.M. General Business Meeting

8:00 P.M. Secularism Has Invaded Church Art

MARY REED NEWLAND, Monson, Massachusetts

8:45 P.M. Compline

August 17, 8:00 A.M. Sung Mass with Homily

The Reverend THOMAS PHELAN

9:00 A.M. Breakfast

Chairman of morning session: JOHN MANION

10:00 A.M. Presentation of the Catholic Art Association Medal and reply of recipient

10:30 A.M. Panel Discussions (each person chooses one discussion; each panelist speaks ten minutes. Following four speakers, questions and comments from floor)

1. FUNDAMENTALS OF CHURCH ARCHITECTURE

The Purpose of the Church Building

The Reverend THOMAS HINSBERG, *Chairman*

Contemporary and Durable Materials for Churches

JOHN BURDICK, Cincinnati, Ohio

Current Techniques in Church Building

LAURENS COTTER, Cincinnati, Ohio

Design of a Parish Church

GRAHAM CAREY

2. CORRELATION OF ART IN THE SCHOOL AND PARISH WORSHIP

Sister MARIE PIERRE, C.S.J., *Chairman*

Mrs. JAMES C. KENNEDY, Cincinnati, Ohio

Sister JOHN JOSEPH, C.S.J., St. Paul, Minnesota

Sister CARLOTTA, S.N.D., Covington, Kentucky

3. ART TEACHES AND PREACHES IN THE HOME

Expression Encouraged and Performance Individualized

Mrs. NELSON MERCER, *Chairman*

Inquiry Satisfied and Exploration Initiated

MARY REED NEWLAND, Monson, Massachusetts

Enthusiasm Disciplined and Development Assured

Sister M. LEONARDA, O.S.B., Yankton, South Dakota

Fulfillment Secured and Enjoyment Realized

- 12:00 P.M. Lunch
Chairman of afternoon session: The Reverend AUBRY OSBORNE
- 1:30 P.M. Church Architecture Within a Competitive Economy
JOHN W. LAWRENCE, New Orleans, Louisiana
- 2:30 P.M. Panel Discussions (each person chooses one discussion; each panelist speaks ten minutes. Following four speakers, questions and comments from floor)
1. SOME PROBLEMS OF CHURCH FURNISHINGS
Altar and Tabernacle
ADÉ DE BÉTHUNE, *Chairman*
Church Decoration

Seating in Churches
The Reverend THOMAS PHELAN
Restoration of "Primitive" Vestments
MURRAY McCANCE
 2. THE SCHOOL AND LITURGICAL PARTICIPATION THROUGH ART:
Elementary
Sister M. LEONARDA, O.S.B., Yankton, South Dakota, *Chairman*
Sister AGATHA, O.S.U., Cincinnati, Ohio
Sister MARGARET MARIA, C.S.J., Albany, New York
 3. THE SCHOOL AND LITURGICAL PARTICIPATION THROUGH ART:
High School
Sister M. JANET, S.C., *Chairman*
Sister M. CLARE, C.S.J.
Sister M. DEPADUA, O.S.F.
Sister M. JOANNE, S.N.D., Toledo, Ohio
 4. THE SCHOOL AND LITURGICAL PARTICIPATION THROUGH ART:
College, Novitiate, Seminary
The Reverend EMERIC PFEISTER, O.S.B., *Chairman*
JEANNE HEIBERG, Loveland, Ohio
 5. ART IN THE HOME
Mrs. ALFRED BERGER, *Chairman*, Cincinnati, Ohio
Everyday Art for Everyday Catholics
Mr. and Mrs. JAMES SHEA, Cincinnati, Ohio
We Built a House for Christ
Mr. HAROLD A. FOCKE, Granger, Indiana
A House Needs an Atmosphere
Mrs. HAROLD A. FOCKE, Granger, Indiana
Family Art for Special Occasions
Mrs. FRANK GLUECK, Cincinnati, Ohio
- 4:15 P.M. The Association's Duty to All Men
ROBERT FEILD
- 6:00 P.M. Dinner, Farewell, Community Sing
- 8:00 P.M. Compline

August 18, 10:00 A.M. Conducted Tour of the American Federation of Arts GOD AND MAN
IN ART EXHIBITION, Cincinnati Art Museum
ADÉ DE BÉTHUNE, ROBERT FEILD

BOOK REVIEW

THE AMERICAN PARISH AND THE ROMAN LITURGY

by H. A. REINHOLD, D.D.

Macmillan, New York, 1938. Pp. ix-148

IN 1938 DOM VIRGIL MICHEL—one of three to whom this book is dedicated—wrote to his superior, Abbot Alcuin Deutsch of St. John's Abbey, that Father H. A. Reinhold would contribute "substantially" to the American liturgical movement. He added that all promoters of the liturgical apostolate in America had much to learn from this priest, "too Catholic for Hitler." Father Reinhold had escaped from the Gestapo to the United States in 1936.

After Michel's death in 1938 this German refugee ably continued for fourteen years Dom Virgil's Timely Tract in *Orate Fratres* (now *Worship*.) For the last two decades he has been the most articulate, provocative voice of the liturgical revival in the United States. He has stirred many to thinking, and not a few to disagreement.

In this book the author in large part reworks his stimulating essays of the last twenty years. The volume constitutes an important examination of conscience for every priest having the care of souls and for every Sister concerned with bringing the young into active contact with Christ in the liturgy. Examinations of conscience are rarely pleasant, even if profitable. The enlightened layman will read this work as a valuable introduction to the liturgical apostolate.

Taking up the subject of "The Strangeness of the Roman Liturgy" in the first chapter, the author goes on to treat the following in succeeding chapters: "Liturgy: A Contemporary Problem," "Liturgical Symbolism," "Forgotten Aspects of Sacraments and Sacramentals," "The Liturgical Parish," "The Christian Meaning of Sunday," and finally in chapter seven, "Man Formed by Sacramental Religion." Along the way Father Reinhold touches learnedly yet interestingly such subjects as the function of symbolism, personal devotion and liturgy, the vernacular, confirmation as the sacrament of responsibility, the anointing for glory in the background of the treatment of death in Christian tradition, the significance of the liturgical year, and the function of the choir.

A modest number of notes accompany each chapter. There are two indices, one for subjects, the other for names. The chapters fit together loosely and have little integration. But they are eminently worthy reading. Unfortunately, however, as is usually true of the best liturgical literature, the book will most likely not be read by those who most need it, and for such the liturgy will continue to remain in the nature of "a quaint, unreasoned set of rites" (p. 50). Hence the "many statements" meant to be "tentative" and to "challenge customary ways of thinking and acting" (p. ix) may not "lead to frequent discussion in rectories, in seminaries, in chanceries, and in discussion clubs" (p. viii).

Chapter seven, "Man Formed by Sacramental Religion," is a moving presentation of the nature and aims of the liturgical renewal. The author writes:

When there is no meeting of the Face of God in Christ alive in the liturgy, and when it is a stiff brocade that shrouds and veils without an epiphanal unveiling to the eye of faith, then we are in real danger of missing . . . the plentitude and fullness of our own age. . . . Liturgy is worship and Catholic liturgy is worship of the Father through Christ in the Holy Spirit: He is the animating principle, the fiery breath, of this worship. There is therefore no need to look for another end or purpose outside this. This is sufficient purpose unto itself. All other ends, the very sanctification of the worshipers and the salvation of their souls, are subordinated to this supreme end. Even these ends are for the Glory of the Father through the Son, effected by the Spirit" (pp. 125-26).

Thus Father Reinhold describes the "end product" of liturgical living and action:

Bred in the world of sacred signs and symbols carrying divine life in everyday objects like bread, wine, water, oil, and words, such a man's or woman's life is a prolongation of the liturgy into their lives: all becomes worship and life becomes a sacred rite, from creation of new life in marriage to the breadwinning and the home care of children with all its chores; even the being children, in a child's way, of the children. This is a raising of the most modest action to a level where incense seems to rise from a gnarled farmer's hands and from the surgical instruments of a physician. Such a vision is a product of integrated liturgical thinking (pp. 127-28).

The wisest liturgists, he writes, have never seen the liturgical movement as a panacea for all the ills of the day. "But they were afraid that the best means to counteract further secularization lay in the toolbox unused and rusting" (p. 123.)

This is a remarkable book and superbly well written.

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ADÉ DE BÉTHUNE was the editor of *The Catholic Art Quarterly* in the years 1948, 1949 and 1950. One of her many interests is in Christian architecture and its problems. Her present contribution will be completed in the next issue.

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FILMSTRIPS

We are happy to report that a complete set of the English filmstrips—the *Jacob's Ladder* series—has been acquired by the Association, and that they will soon be mounted and ready for borrowing by members.

These are 35 mm. transparencies both in monochrome and in color from some of the most famous and most beautiful of Mediaeval European MSS. There are just under five hundred frames in all, divided into fifteen series, each with a printed commentary on the MSS. in general and on each of the paintings in particular.

The themes are chiefly biblical—from Genesis to the Apocalypse—with, in addition, the lives of three saints; Cuthbert, Alban, and King Edmund the Confessor, the last two being from the brush of that famous historian and draughtsman, Matthew Paris.

The period covered by the MSS. is from the early 11th to the late 15th century. Even the latest are painted with an obviously religious intention and feeling, unlike the secular attitude to the sacred themes that degraded the work of succeeding centuries. They were made in England, France, and Germany.

We plan a proper review of this important series for the Michaelmas issue of the *Catholic Art Quarterly*.